

ADULTS ONLY • NUMBER SEVEN • \$7.00



SARAH FOSTER TATE IN BONDAGE

FOR AND BY "LOVE BONDAGERS" ONLY

2/ 28.00



AUSTRALIA'S BONDAGE HEROINE WEARS LINGERIE, LEATHER,
RUBBER, AND OTHER FANTASY COSTUMES IN GREAT PHOTO
SCENES OF ATREUS-CRAFTED BONDAGE FROM HER
BRAND NEW VIDEOTAPE!

All models are 18 years or older. For sale to adults only.

SARAH FOSTER TATE IN BONDAGE

NUMBER SEVEN



HARMONY COMMUNICATIONS – CELEBRATING THE
PSYCHOLOGICAL POWER OF THE BOUND BEAUTY
WHOSE “LOVE BONDAGE” IS AS MUCH FOR HER
PLEASURE AS OURS

PERFECT PARTNERS

In the pages that follow, you'll witness Sarah Foster Tate enjoying her day in a series of exciting and colorful bondages. As you enjoy them, consider how heartwarmingly they testify to the Love Bondage she shares with Atreus. To their partnership, Sarah brings physical charm, refined intelligence, and an unquenchable enthusiasm for being bound and gagged, while Atreus supplies the artistic touch with ropes, gags, and camera required to portray his loving partner in the best light. They both possess in generous measure the mutual sympathy and flair for fantasy that makes their Love Bondage distinctive, exuding the happy creativity of pleasant, down-to-earth people living out entrancing acts of imagination. Atreus and Sarah have attracted loyal followers who share their preference for rubber, bathing caps, white socks, and tennis shoes, but their charisma extends beyond, to all those who prize the mutual wonderment and joy of Love Bondage. To those – to all of us, that is – Atreus and Sarah represent that rare attainment: a perfect partnership of vision and inspiration.



Color and Black and White Scenes From
“A DAY IN THE (BONDAGE) LIFE”
Starring Sarah Foster Tate and Susanna
A Video Produced by Atreus • Running Time: 64 Minutes

Fourteen imaginative, well-executed bondage scenes take Sarah through a day of pleasurable fantasy in these pages and in a special video program.

SARAH FOSTER TATE IN BONDAGE NUMBER 7, MAY 1986

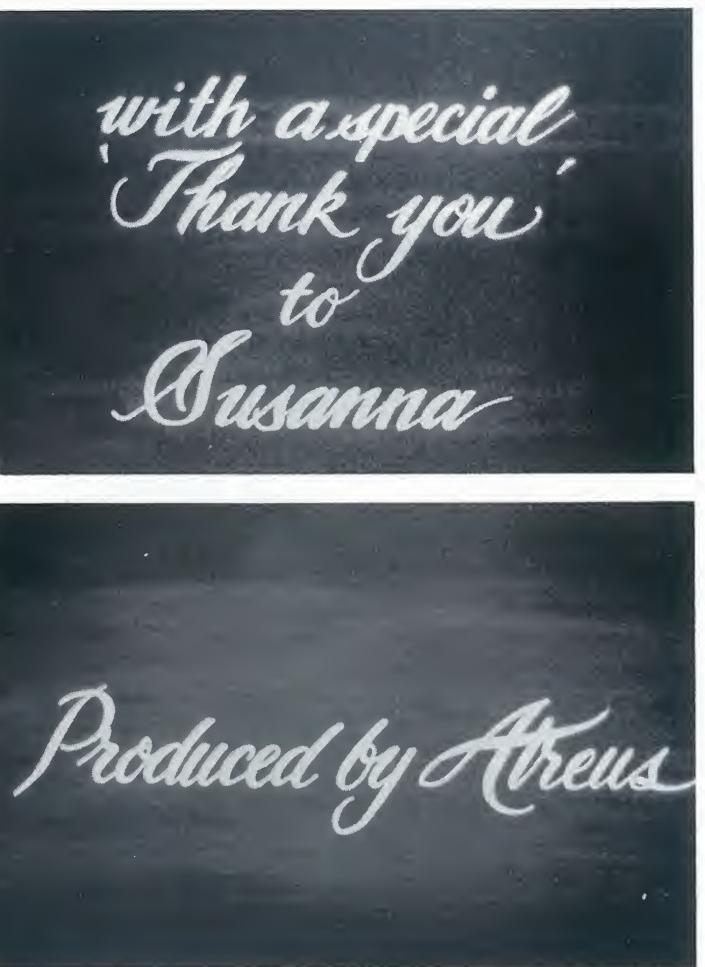
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This magazine is published in the interest of informing and educating the adult public on the various forms and means of sexual expression. It is this publisher's belief that every adult has the right to view such material. Any similarity between the fictional or semi-fictional persons or places portrayed in this publication and real persons or places is strictly coincidental. All persons depicted in this publication are professional models, at least 18 years of age, portraying fictional roles. This magazine is not intended for minors. Under no circumstances are minors to be offered, possess or purchase this publication.



Scene 1: Morning Ride (1:40)

To start her day, Sarah is taken for a ride, with a rubber ball in her mouth, tape across her lips, and her wrists handcuffed behind her back. She wears a blouse, jeans, black PVC wedge-heeled boots, black leather jacket and matching full-face helmet. A peaceful way for this lovely consenting captive to begin her day with us.



Scene 2: Sarah's Introduction (2:35)

The camera takes us to a quiet street, to a quiet house, and then into a sunny front room where Sarah sits bound and cloth-gagged, enjoying another early morning bondage. She is dressed in black latex, a rubber blouse belted tightly at the waist, black fishnet pantyhose and shiny Italian PVC boots. At the end of this peaceful, calming scene, Sarah welcomes us to her day in Love Bondage.



Scene 3: Beauty... (5:45)

A lovely lingerie bondage follows. Sarah sits before us in black and red underwear, black stockings and high-heels. Her wrists and arms are bound first, then leg, knee and ankle ropes are added. She has a tight red gag between her teeth to add to her feeling of immobility and help stifle those soft love cries.



**Scene 4: . . . And the Beast
(3:00)**

Raunchy, fiery, bound to a chair with her legs tied apart to the chair legs, her arms bound to the chair back, Sarah struggles defiantly. Dressed in white lingerie, with a blue blouse knotted across her midriff, blue hose and white heels, she squirms before us, a very tight rubber gag between her teeth.



ABOUT BONDAGE PHOTO TREASURES:

The Harmony magazine that moves forward by presenting contemporary bondage pictures while keeping an eye on the past (for those who may have missed something especially tasty back in the long-ago). A truly interesting and moody magazine designed especially for bondage collectors who need to have seen it all.

Scene 5: A Touch of the Bizarre (3:16)

"Sometimes I like a touch of the bizarre," Sarah says, holding a special bondage mask before her. When next we see her, she is bound once more, kneeling, struggling beautifully. Now she wears a black rubber bra, a red skirt and belt, patterned hose, PVC boots and rubber gloves. A rubber hood covers her hair, imprisoning a rubber ball under adhesive tape inside her mouth. The modified gasmask is fitted over the hood and a black latex swimming cap pulled over that, making Sarah look like some bizarre insect-like fetish creature or an alien female from outer space. Her arms are gloved, bound with rope and sheathed behind her back inside a leather single glove, then fastened to her booted ankles. This kneeling hogtie soon leads into a prone position, with a very helpless and occluded Sarah struggling in her sensual captivity.





Scene 6: Corded Coed (4:00)

A touch of innocence. Sarah sits before us bound and gagged as a gym-clad coed, in white blouse, black gym-skirt, white knee-socks and white sneakers. Her body is bound with tight white cords. White tape covers her mouth and holds packing inside, silencing her beautifully.



NOTE TO NEW CUSTOMERS:
First initial requests for monthly Harmony brochures are sent brochures for the three most current months. Customers subsequently placing orders for our materials are then sent all of our previous brochures, usually representing 3 years or so. Customers not purchasing the equivalent of at least 2 magazines within six months of being sent their first brochures are dropped from our mailing list.

Scene 7: Bra-Bondage (2:22)

We are close now to the middle of Sarah's day. Our coed is freed from her chair and from the skirt and blouse she wore in the previous scene. Now she wears her bra and panties, long socks and sneakers. She reminds us how sexy it is to see a woman bound and gagged in her own underwear. While we watch, she undoes her bra and lets it slide down her arms onto her wrists which are crossed behind her back. The scene changes: now her wrists are bound with her own bra, carefully cinched with another. We see that she is gagged with a third bra tied in her mouth with yet another. As the camera pans down her body, we see that her ankles are bound with a bra as well. All in all a most delectable use of these uniquely feminine garments.



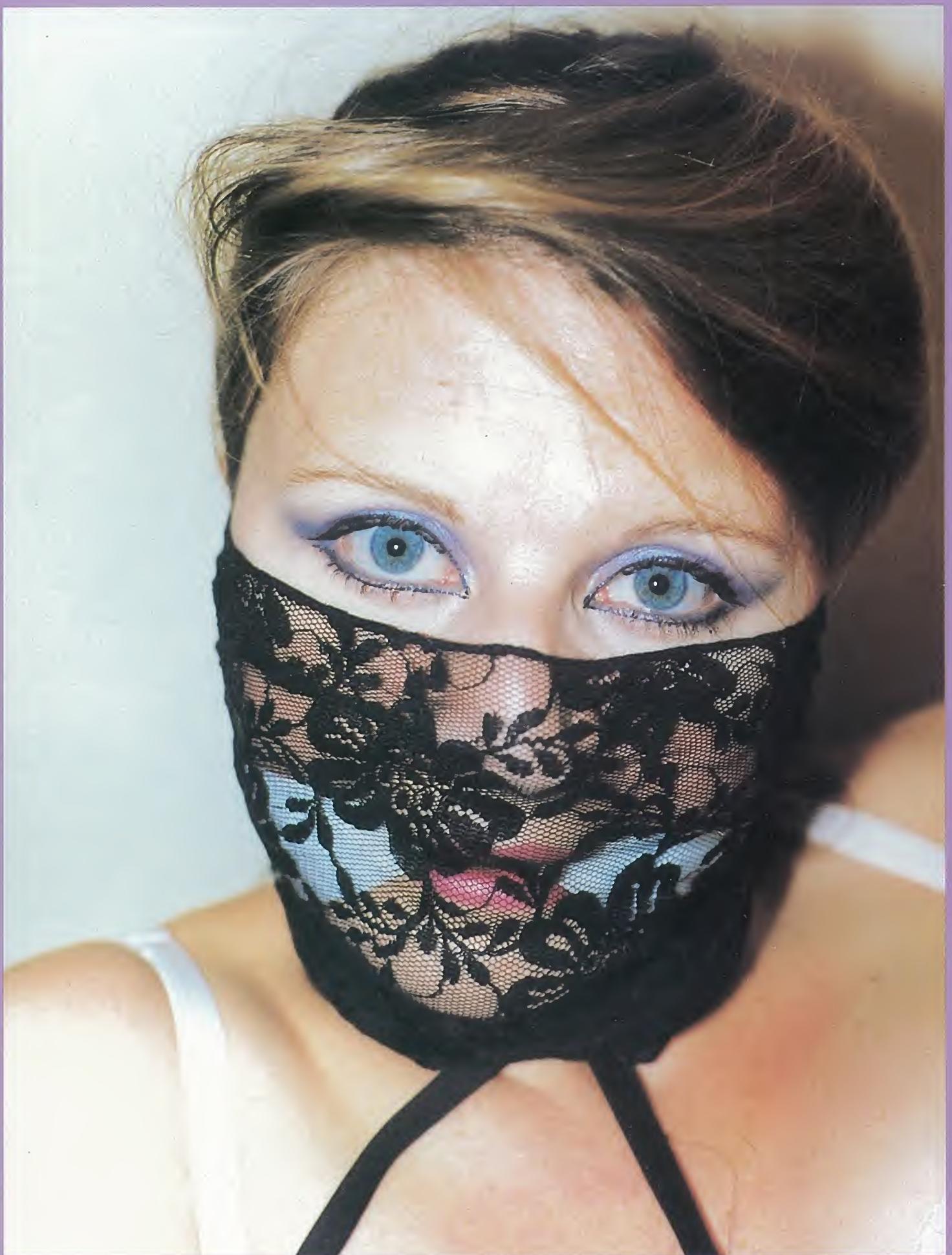
SARAH FOSTER TATE: THE MANY FACES OF A BONDAGE HEROINE



Scene 8: The Veil (6:06)

Now it is noon, and Sarah welcomes us to a very romantic and seductive bondage. She is reclining on a divan, dressed in a white lace bra and panty set, a salmon-pink satin corset, black elbow-length gloves, fishnet hose and lace-up black suede boots. Her arms are bound to the divan, her legs and feet are tied, and she is cloth-gagged and veiled with black lace. The camera pans to and fro across her body as she moves sensuously and moans with pleasure. Then the veil is gone, revealing the face below those large sexy eyes. It is absolute Love Bondage magic.





Scene 9: The Balcony (2:06)

A quiet moment outdoors. Sarah sits on her balcony, tape-gagged, wrists bound to her knees, her feet tied. She is dressed in a white lace body-suit, lace socks, and white lace sneakers. Sarah sits quietly, moving her bound wrists, mewing softly through her tape gag.

Scene 10: Dedications (8:07)

Sarah shows us two bathing-caps, sent to her by another Harmony reader. Sarah wears one of the caps in her next scene, and dedicates it to A.S., the thoughtful gentleman concerned. She then proceeds to gag herself with a rubber ball tied in place with a white handkerchief. When next we see her, she is very thoroughly bound in a kneeling position – and we are given the second part of her dedication: to Roy and Jean. We soon see the reason why. Sarah is wearing black rubber riding boots with her fishnet hose, short leather gloves, white panties, white blouse knotted at the midriff, and A.S.'s white rubber cap. Her wrists and arms are tied, and, to ensure her complete helplessness, her elbows are tied closely together and her wrists are tethered to her beautifully-booted ankles. It is a very strict bondage. From kneeling to bent over and finally a hogtie, we watch Sarah struggling without much success. When her hands and arms are untied, we watch Sarah untie her own feet, remove her gag and cap, and heave a truly genuine sigh of relief.





Scene 11: Bondaged Gym Girl (4:35)

Another strict bondage follows, with Sarah trussed and ballgagged in a very sexy gym outfit: white singlet top, short pleated skirt, bobby socks and Converse All-Star sneakers. As a special treat for fellow-Australian B.M., Sarah's breasts are bound as well: ropes above, below and across. From a sitting position, Sarah is placed on her side. The camera explores her – from the top of her pony-tailed head to the tip of her sneakers.





Scene 12: Afternoon Light (2:37)

The day is coming to an end. Sarah lies bound and gagged on a window seat in a quiet sitting-room. Soft afternoon light comes through the windows and illuminates her lovely form — wrists bound to her knees, ankles tied together, a tight white gag between her teeth. The scene shifts, and she is seated now, testing her bonds and making small whimpering noises, before going into a kneeling bent-over position to show off her pretty derriere.

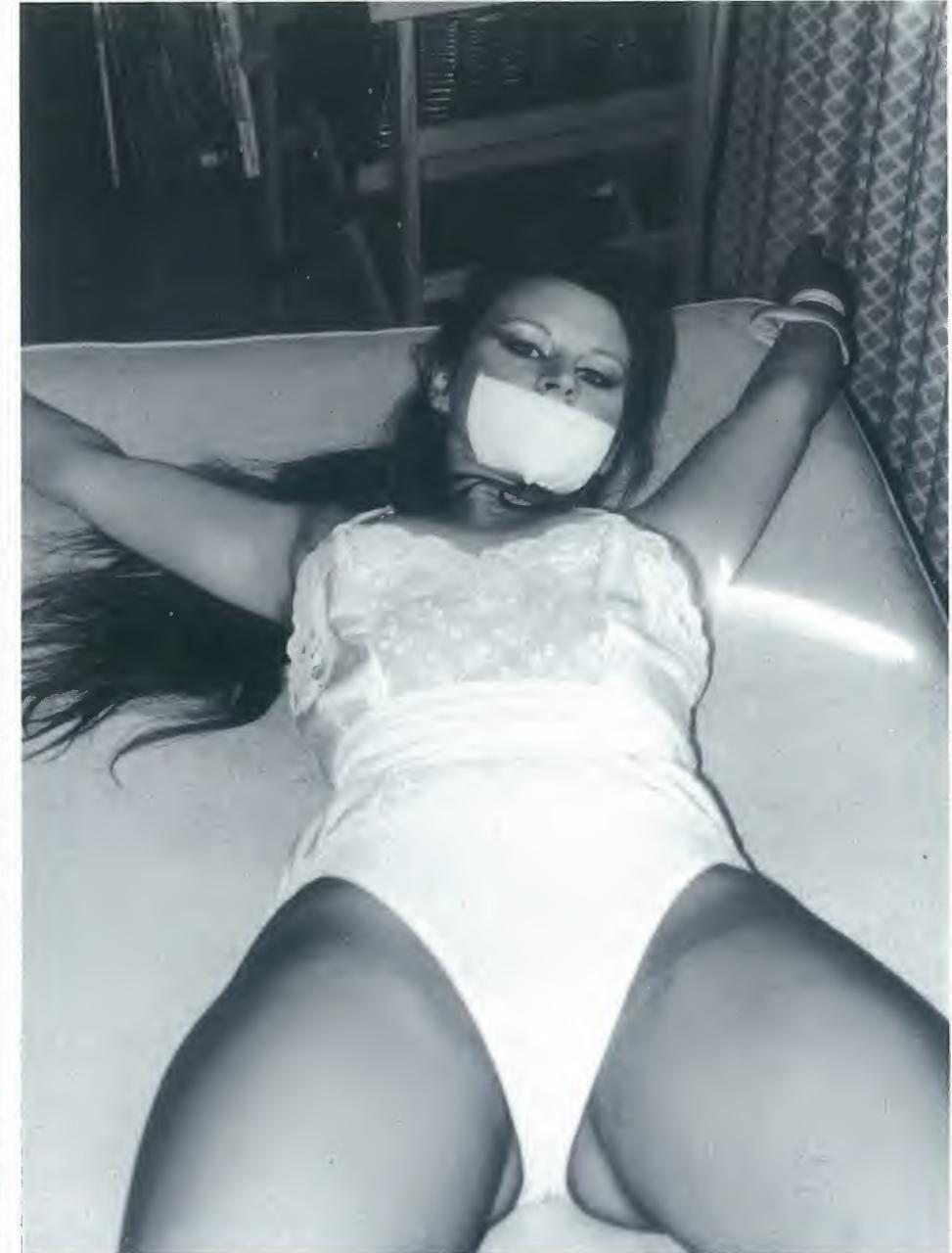


ABOUT BONDAGE PARADE:

This magazine is truly "Bondage Life" without "Tielines" and "Bound for Hollywood." So if "Bondage Life" is a must for you, then so is "Bondage Parade," the magazine that is almost completely "By The People" and conveys a sense of how everyone else feels about bondage (and how everyone else looks in bondage). Probably the second finest bondage publication in the world today.

Scene 13: Sunset Reflections (4:15)

In the final golden light of the day, Sarah lies spread-eagled on a bed in a camisole, white panties, blue hose and high-heels, with pink rubber gloves on her hands. Her limbs are stretched taut; her wrists and ankles fastened securely to the corners of the bed. She has a rubber ball in her mouth, held in with a wide strip of surgical tape. She can make no coherent sounds, she can barely move — only the seductive lifting of her pelvis and thighs, the movements of a captive, sexually-aroused woman.



JOIN HARMONY TO MAKE MONEY &
HAVE FUN!

You can become Harmony's partner by shooting personal bondage videotapes to our standards and selling them through us. You'll reach the *entire* bondage market through Harmony's mailings and magazines. We ask for fully-dressed, costume and lingerie bondage (no nudes!) and good-natured bondage — no rough stuff, no explicit sex, no guns or weapons or coercion of any kind. Be sure to cover your videotaping with still photography which is necessary to advertise your video programs. If you are interested, do *not* send us a letter of inquiry. Instead, send us the *master copy* of your videotape (after making a copy for yourself) and we'll respond with our terms.

HARMONY COMMUNICATIONS
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THE HARMONY PHILOSOPHY

What is most discouraging to us about this business are the prevailing social misconceptions concerning bondage, at least the benevolent, romantic type of bondage that we produce. For the unenlightened, what we represent and advocate really needs to be clarified. In that spirit, the following general explanation is at least a start.

It has never been nor will it ever be our purpose to depict women as mere subordinates to men. These pictures and articles are not about that. The materials we produce are carefully and, we think, obviously designed for men and women to whom bondage is an important *mutual* diversion, a recreational and benevolent experience, a fantasy with a happy ending, a good-natured game in which everybody wins.

It is not the pleasure of our patrons nor our intention to offend or demean or abuse or exploit or disadvantage, be aggressive against, or cause even the slightest pain to our models, or to suggest that such is occurring to the ladies they are portraying. We do not characterize victims; we characterize *lovers* who are mutually involved in a complex and bizarre, but highly stimulating personal activity. The taste we reflect is *mutually* exciting and pleasurable – the bondage can be for the sake of sexual teasing or foreplay; or the acting out of a benign rescue fantasy with slightly juvenile undertones; or just the sweet and secret, simple sharing of a very special physical intimacy between caring persons. Whichever of these it is, we have characterized it on our pages as "Love Bondage."

While we cannot police the motives and psyches of our customers, we can and do shape our materials for completely benevolent natures only – either the adult who was imprinted during adolescence by the thrilling and heroic adventure story rescue of a bound and gagged and ultimately loving female, or the male or female adult whose basic nature identifies with the female in bondage and craves to personally experience those same offbeat sensations for either deeply psychological reasons, or, to state this in the simplest possible terms, because it actually feels good, safe and comforting even. He or she is wrapped up tightly and snugly, there is a

feeling of being protected, and the rope becomes surrogate for a protective lover's arms. It is to please and satisfy those two natures, and they alone, that we create these visual fantasies.

Conversely, those persons in search of darker, less pleasant bondage themes must look elsewhere, for there is really nothing for them here. Our materials are just not for people who enjoy scenes of human mistreatment. If such people do show up on our mailing list from time to time, they certainly have no reason to linger, since what they are seeking is probably the exact spiritual opposite of what we have to offer.

Good drama does not exist without conflict, and there will necessarily be the blending of bondage with actual danger in some of the text fiction that we publish. But these situations will be so obviously far-fetched or tongue-in-cheek that they are clearly not to be taken any more seriously than a comparable paperback tale or television episode containing the same elements. But in all of the photos that we present, be they from contributors or our own associates, the woman is there willingly, even gladly, and for her own reasons. Were she not, we would not publish the picture.

Therefore, the bondage that is dramatized here is an essentially gentle act used by lovers to intensify their physical and spiritual closeness. She gets to belong utterly to someone she loves, and to be adored for what he perceives as the prettiness of her dependency on him. She has surrendered for him that part of her independence she doesn't want. They are fortune-blessed soulmates, theirs is completely a mutual act of trust, love, appreciation of themselves and each other. And the readers who look on perceive her bondage as physically and spiritually pleasing to her – she knows that it has more to do with being wanted than abused. Were that not the case, we would ourselves be offended.

Our bondage has absolutely nothing to do with demeaning anyone. It is totally and utterly a bilateral activity, and, were it not, we wouldn't have anything to do with it.

HARMONY COMMUNICATIONS

Scene 14: Evening with Susanna (11:00)

The final scene for this wonderful day involves a meeting with Susanna, a lovely long-legged dream-woman who has never been bound and gagged before. For this special meeting, Sarah wears a red corset, with a black sequined bra, black flounced lace skirt, stockings and heels. She wears a black feathered mask for this delightfully sensual event. Susanna is also masked, wearing an elaborate silver domino with blue feathers, an intriguing disguise for this beautiful companion — a fitting accompaniment to her shiny grey underwear, dark stockings and high-heels. Soon, the girls are bound and gagged: Susanna seated in a chair, her wrists bound behind it, a tight cloth gag in her mouth. Sarah kneels before her, bound hand and foot, cloth-gagged as Susanna is. They begin that exquisitely sensual exchange that is uniquely possible between two women only when they are securely bound and gagged. It is a lovely finale to this special day.





**ABOUT BEAUTIFUL
BONDAGE SCENES:**

Soft visual fantasizations of "Love Bondage." New and unpublished "Damsels in Distress" pictures from Harmony and independent bondagers. The Harmony "Bound Beauties" on parade, mostly in lingerie bondage. Little if any text—but a generous assortment of pictures of the prettiest bondage models in the world today.

**THE NEW B-30 "A DAY IN THE (BONDAGE) LIFE" VIDEOTAPE IS AVAILABLE
EXCLUSIVELY TO MAIL-ORDER CUSTOMERS OF HARMONY COMMUNICATIONS
FOR \$75 POSTPAID IN VHS OR BETA FORMAT**

